HENTIC TRANSCRIPTIONS
H NOTES AND TABLATURE

THE BEST OF DEEP PURPLE

12 GREAT SONGS INCLUDING

SMOKE ON THE WATER • HUSH • SPACE TRUCKIN' • WOMAN FROM TOKYO

THE BEST

HAL•LEONARD®

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

THE BEST OF DEEP PURPLE

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Music transcriptions by Pete Billmann and Matt Scharfglass
Cover photo by Jeffrey Mayer

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Photo by Jeffrey Mayer

from *Deepest Purple–The Very Best of Deep Purple*

Black Night

Words and Music by Ritchie Blackmore, Roger Glover, Jon Lord and Ian Paice

To Coda
(A5)
May - be I'll find all the way down the line that I'm free.
End Riff B
(G5)
(E5)
free of you, babe.
* w/ bar
w/ bar
full
full
full
* Very wide vibrato throughout.
(A5)
(G5)
(B5)
Black night is a long way from home.
w/ bar
fdbk.
pitch: B
Interlude
Gtr. 1: w/ Riff A, 2 times
N.C.(E5)
Verse
Gtr. 1: w/ Riff B
N.C.(E5)
2. Don't need a dark tree. I don't want a rough sea.
I can't feel. I can't see. May - be I'll find all the way down the line that I'm

(A5)
(G5)
(E5)
free,
free
from you,
babe.
Gtr. 1
P.M.
full
full
1/2
w/ bar
(A5)
(G5)
B5
Black
night
is
a
long
way
from
home.
P.M.
P.M.
w/ bar
Guitar Solo
N.C.(E5)
fdbk.
w/ bar
full
pitch: G
8va
1/2
8va
loco
w/ bar
w/ bar
1/2
let ring
w/ bar

from *Deepest Purple–The Very Best of Deep Purple*

Burn

Words and Music by Ritchie Blackmore, David Coverdale, Jon Lord and Ian Paice

Interlude
Gtr. 1: w/ Rhy. Fig. 1
Gm
Verse
Gtr. 1: w/ Rhy. Fig. 2, simile
Gm
2. The cit-y's a-blaze, town's on fire. The
4., 6. Warn-ing came, no one cared.
F/G
Gm
wom-an's flames are reach-in' high-er. We were fools, we called her li-ar.
Earth was shak-ing, we stood and stared. When it came, no one was spared.
B♭
F
C
N.C.
Chorus
Gm
All I hear is burn.
Still I hear burn.
Gtr. 1
E♭
Cm
To Coda 2
full
full
Interlude
Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times, 1st time
Gtr. 1: w/ Rhy. Fig. 1, 2 times, 2nd time
Gm
1.
2.
Gtr. 1: w/ Rhy. Fill 1
3. I
Bridge
Dm
B♭
C5
D5
F5
You know we had no time. We
Gtr. 2 (slight dist.)
Gtr. 1 divisi
simile on repeat
* Gtr. 2 tabbed to left of slash.

E5
Am
B♭
could not e - ven try.
You know we had no time.
Dm
B♭/D
C/D
To Coda 1
Interlude
Gtr. 2 tacet
Gm
Rhy. Fig. 3
Gtr. 1
End Rhy. Fig. 3
1.
2.
Guitar Solo
Gtr. 1: w/ Rhy. Fill 2
Gm
Gtr. 4
F/G
Gtr. 3 (dist.)
Gtr. 1
divisi
Rhy. Fill 2
Gtr. 1

Gm
C
w/ bar
full

Gm
full
full
w/ bar
full

F/G
C
w/ bar

Gm
1/4

E♭
Gm

E♭

Interlude
Gtr. 1: w/ Rhy. Fig. 3
Gtrs. 2 & 4 tacet
Gm
Gtr. 1
Coda 1
Organ Solo
D.S. al Coda 1
Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 2 tacet
G5
F/G
play 4 times
D5
let ring
Csus2/D
D5
Csus/D
Gtr. 1 tacet
Gtr. 1: w/ Rhy. Fig. 3
Gtr. 1: w/ Rhy. Fig. 1
D.S.S. al Coda 2
(1st Lyrics)
5. The
Coda 2
Gtr. 1: w/ Rhy. Fig. 3, 2 times
Outro
N.C.
Gtrs. 1 & 2
Gtr. 2
Gtr. 1
divisi
full
* Gtr. 2 tabbed to left of slash.
Free Time
N.C.(Gm)
Gtr. 1 tacet

from *Nobody's Perfect*

Child in Time

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

Gtr. 2: w/ Rhy. Fill 2, 4th time
G
Am
G
Am
G
the line that's drawn be-tween the good and the bad. See the blind man,
and you've not been hit by fly-ing lead, you'd bet-ter close your eyes,
the line that's drawn be-tween the good of us and the bad of us. See the blind man
End Rhy. Fig. 1
Am
F
1.
G
he's shoot-ing at the world; the bul-lets fly-ing,
you'd bet-ter bow your head.
shoot-ing at the world; the bul-lets fly-ing,
Am
G
2.
G
Am
G
huh, they're tak-ing toll. Whoa, whoa, wait for the ri-co-chet, hey, hey.
they're kill-ing ev'ry-one.
Rhy. Fill 2
Gtr. 2
let ring
let ring

Am
F
G
P.M.
Organ Solo
G5
let ring
A5
decresc.
mp
* p < mp
* vol. swell
Guitar Solo
Very Fast ♩ = 228
fdbk.
pitch: E
Harm.
D/A
* even
* Played as even eighth notes.

A5/D
G5/D
8va
loco
D5
P.H.
pitch: B
G
D
Dm7
even
Harm.
1/2
A5
Harm.
pitch: A
Harm.
7:4
Harm.
D5

grad. bend
full
1/2
2 1/2
A5
D7

A5
8va
full
loco
D5
8va
full
even
8va
full
full
grad. bend
full
A5
full
Harm.

8va
loco
8va
loco
full
full
full
full
1/2
P.H.
tr
tr
* Rapidly bend and release while trilling.

grad. bend
full
full
full
full
full
full
1/2
1/4
full
1/2
1/2
1/2
full
full
full
1/2
1/2
full
1/2
full

Harm.
w/ bar
Harm.
w/ bar
let ring
let ring
let ring
let ring

full

Interlude
Free Time
A5
D
full

D.S. al Coda
(take repeats)
Gtr. 2 tacet
Esus4
E
Gtr. 1
N.C.
G5
mp
1/2

Coda
Interlude
Faster ♩ = 144
G
E5
Ah.
ow.
Gtr. 2
8va
loco
Harm.
pitch: B

Additional Lyrics

4. If you've been bad,
   Lord, I'll bet you have been bad,
   I bet you have been bad,
   And you've not been hit by flying lead,
   You'd better close your eyes,
   You'd better bow your head;
   Wait for the ricochet, yeah, hey.

from *Deep Purple–The Very Best of Deep Purple*

Fireball

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

You stand up on your hill with
Your lips are like a fire
My hand is get - tin' brok - en and my
peo - ple all a - round you. They won - der where you're from,
burn - in' through my soul. The peo - ple ask me
mind is get - tin' bust. But now I'm com - in' with
oh yeah. They won - der where I found you.
where you're from, they real - ly wan - na know.
you down the road of gold - en dust.
To Coda 2
End Riff A
Chorus
N.C.(A)
E
B5
Oh my 1., 3. love, 2. soul, it's a long way where you're
simile on repeats
let ring

To Coda 1 ⊕

Bridge

(D)
A5
Mag - ic wom - an, I don't know.
P.M.
N.C.(F#5)
Make three kids for me I love you so, I love you so.
let ring
let ring
D.S. al Coda 1
(no repeat)
Oh, whoa.
3. You're
Coda 1
Bass Solo
Gtr. 1 tacet
N.C.
16
Interlude
B5
Gtr. 1

Coda 2

Chorus

Outro

from *Deepest Purple—The Very Best of Deep Purple*

Highway Star

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

F5
Ooh, it's a kill - in' ma - chine. it's got a ev - 'ry - thing.
Ooh, she's a kill - in' ma - chine. she's got a ev - 'ry - thing.
Gtr. 1
Ooh, I'm in heav - en a - gain. I got a ev - 'ry - thing.
slight P.M.
N.C.
D
Like a driv - in' pow - er, big fat tires and ev -
Like a mov - in' mouth, bod - y con - trol and ev -
Like a mov - in' ground, throt - tle con - trol and ev -
slight P.M.
let ring
A5
Am7
A5
Am7
A5
Am7
'ry - thing. I love it! And I need it! I bleed it!
'ry - thing. I love her! And I need her! I seed her!
'ry - thing. I love it! And I need it! I seed it!
slight P.M.
slight P.M.
slight P.M.
A5
Am7
A5
N.C.(C)
(D)
(C)
Yeah, it's a wild hur - ri - cane!
Yeah, she turns me on!
Eight cylinders, all mine!
All right! Hold
P.M.
P.M.
slight P.M.
slight P.M.

To Coda 2
(D)
(C)
(D)
(F)
(G)
(A5)
tight! I'm a high - way star!
1.
2.
To Coda 1
Keyboard Solo
N.C.
(D5)
play 4 times
(cont. in slash, 3rd time)
P.M. throughout
play 3 times
(A5)
(E)
(Gm)
(D)
(F)
Gtr. 1
(Dm)
(Am)
let ring throughout

Coda 1

Guitar Solo

A (5) open — Gtr. 1

D (5) 5fr

P.M. throughout

Gtr. 2 (dist.)

f

full full full full 1/2

Gtr. 3 (dist.)

mf

1/2 1/2 1/2 1/2 full

full
1/2
A
open
steady gliss.
1/4

D
5fr
Rhy. Fig. 3
G
3fr
full
End Rhy. Fig. 3
C
3fr
let ring
G
5fr
C
5fr
A
5fr
D
5fr
P.M. throughout
G
3fr
D
5fr

G
D
C
G
A
full
full
full
full
full
Gtr. 1: w/ Rhy. Fig. 3, 2nd time, simile
let ring
open

Gtr. 1: w/ Rhy. Fill 2, 2nd time

C (5) 3fr — G (4) 5fr — C (3) 5fr — C (5) 3fr — A (6) 5fr

let ring — P.M.

8 10 12 12 8 10 12 12 8 10 12 12 8 10 12 12 | 8 10 12 12 8 10 12 12 8 10 12 12 8 10 12 12 | 17 17 0 0 15 15 0 0 14 14 0 0 12 12 0 0

12 13 15 15 12 13 15 15 12 13 15 15 12 13 15 15 | 12 13 15 15 12 13 15 15 12 13 15 15 12 13 15 15 | 17 17 0 0 15 15 0 0 14 14 0 0 12 12 0 0

A (6) 5fr

P.M. — P.M. throughout

11 11 0 0 10 10 0 0 9 9 0 0 8 8 0 0 :|| 12 12 0 0 11 11 0 0 10 10 0 0 9 9 0 0 | 8 8 0 0 7 7 0 0 6 6 0 0 5 5 0 0

11 11 0 0 10 10 0 0 9 9 0 0 8 8 0 0 :|| 17 17 0 0 15 15 0 0 14 14 0 0 12 12 0 0 | 8 8 0 0 7 7 0 0 6 6 0 0 5 5 0 0

D.S. al Coda 2
(1st lyrics)
Gtr. 1: w/ Rhy. Fill 1
C
B♭
full
w/ bar
Coda 2
N.C. (G)
(A)
(C)
(D)
(F)
(G)
(A)
(C)
- way __ star! __ I'm __ a ___ high - way ___ star! __ I'm _
Free Time
(D) (F) (G) (A)
___ a __ high - way ___ star! __
rit.
3/4
1/2

from *Nobody's Perfect*

Hush

Words and Music by Joe South

Gtr. 2 tacet
C5
Eb
on - ly took one touch of my hand.
Blow-in' my mind, then I'm in so deep,
Gtr. 1
(cont. in slash)
C5
Bb5
F5
Eb5
can't a eat,
I can't slee... yay,
yeah,
mm, I can't sleep.
Gtr. 2
w/ bar
C
B
8fr
7fr
Eb5
C5
Eb
F5
P.M.
Yeah.
Na,
w/ slide

Bb5 Ab IV

late __ in the eve - ning. ________ Whoa, __ heh. Yeah, ___ come on. __

1/2

Chorus
F/G
G
F/G
G
C
Hush, I
p
f
mf
13
13
12
(13)
3
Gtr. 2 tacet
F5
Bb5
F5
C5
N.C.
thought I heard her call - ing my name. _ now. Hush. _ ah, she
F
Bb
F
Bb5
C5
wrecked my heart but I love her just the same. _ now. Hush, I
Gtr. 1
F
Bb5
F5
C5
thought I heard her call - ing my name. _ now. Hush. _ hush, I
Gtr. 2
(cont. in slash)
delay off
F
Bb5
Em11
C5
need her lov - in' but I'm _ not to blame, now. _ I got a ho - ney in the morn - in', uh. _
Gtr. 2

* Carefully executed fart.

from *Perfect Strangers*

Knocking at Your Back Door

Words and Music by Ritchie Blackmore, Ian Gillan and Roger Glover

Gtr. 2: w/ Fill 1, 2nd time

A5 E5 Bm7

none of us could reach that ___ high. She came on like a teas - er, I
some-thing in di - plo - ma - cy. ______ So, ________ we put her on the hit list of a
Lu - cy was a danc - er, but

full full

D5 A5 G5 A5

had to touch and please her, en - joy a lit - tle par - a - dise. ___ The
com - mon cun - ning lin - guist, a mas - ter of man - y tongues. _ And
none of us would chance her, be - cause she was a sam - u - rai. ___ She

P.M.

Pre-Chorus
Gtr. 1: w/ Fill 2, 2nd & 3rd times, simile
B5 A5 G5 E5
why.
young.
high.
I can't de - ny it, with that
steady gliss.
let ring
D5 A G A G
smile on 1., 2. her 3. my face. Oh! It's not the
let ring
To Coda
Gtr. 1: w/ Fill 3, 2nd time
Gtr. 2: w/ Fill 4, 2nd time
E5 D5 A D A Asus4 A
kill, it's the thrill of the chase.
Fill 2
Gtr. 1
let ring
Fill 3
Gtr. 1
Fill 4
Gtr. 2
chorus off w/ bar
-2 1/2
-3 1/2

Chorus
Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times, simile
Bm7
G
A
Bm7
Feel it com - ing,
it's knock-ing at the door.
G
A
Bm7
You know it's no good run - ning,
1.
2. no,
it's not a - gainst the law.
G
A
Bm7
The point of no re - turn,
and
G
now you know the score,
and now you're learn - ing,
1.
2.
A
Bm7
E5
E5
ah ha,
what's knock-in' at your back door.
2. Sweet knock-in' at your back door.
Gtr. 1
Gtr. 2
Gtr. 1
divisi
w/ bar
-3 1/2
Guitar Solo
Gtr. 1 tacet
F#5
Gtr. 2
full

C#5
P.H.
full
F#5
A
D
5:4
full
full
F#5
8va
full
full
rake
rake
rake
C#5
8va
-1 1/2
flutter bar
2 1/4
full
1 1/2
full
full
1/2
1 1/2

A
D
F#5
loco
full
full
C#5
w/ bar
F#5
full
full
w/ bar
rake
full
A
E5
D.S. al Coda
3. Sweet
w/ bar
Coda
A
chase.
Gtr. 1
P.H.
full

A
Bm7
let ring

G
A
Bm7
rake
full
1 1/2

G
A
Bm7
8va
full

G
A
Bm7
loco
8va
semi-harm.
rake
full
1 1/2

G
A
Bm7
8va
loco
grad. release
w/ bar
rake
full
P.H.

G
A
Bm7
rake
rake
full
full

G
P.H.
pitch: F♯ A♯
full
full

Begin Fade
A
Bm7
P.H.
full

G
full

Fade Out
A
Bm7
full

from *Nobody's Perfect*

Lazy

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

F5
N.C.(Fm7)
let ring
P.M.
* ③ & ④ ring due to L.H. movement.
Free Time
** even
P.M.
fdbk.
grad. bend
flutter bar
full
w/ bar
** Played as even eighth notes.
pitch: D♭
C
† Release note and allow open strings to vibrate randomly.
D A Tempo
††D♭
B♭m
Dm
Fm7
N.C.
F5
fdbk.
flutter bar
w/ bar
P.M.
†† Chord symbols represent overall tonality.
N.C.
8va
P.M.
string noise
E Faster ♩ = 247
C7♯9
loco
let ring
Fm7

C7#9
let ring
1/4
F
Fm7

B♭
F5

A♭
E♭
Fm
P.M.
C7#9
Fm7

B♭
Fm7
full
A♭
E♭
C7#9
1/2
G
let ring
1/4
H Organ Solo

A♭
E♭
Fm7
B♭
Fm7
A♭
8va
E♭
Fm7
loco
I
Fm7
P.M.
full
full
1/4 full
C7#9
D7#9
P.M.
You're la -

J Chorus
Gm7
C/G
Gm7
-zy, just stay in bed. You're
* Played ahead of the beat.
C9
Gm7
F/A
B♭
la-zy, stay in bed. You don't want no mon-ey,
F
Gm7
C/G
Gm7
C/D
G5
you don't want no bread, no, no. If you're drown-ing,
C5
clutch no straw. If you're drown-ing,

Cm
Gm7
B♭
clutch no straw.
One if don't
p
P.M.
mp
F
Gm
D7♯9
K Harmonica Solo
Gm7
C/D
want it, great guess.
Heh, heh.
P.M.
Gm7
C/D
Gm7
D/C
Gm7
D/C
Cm7
P.M.
Gm7
D/C
Gm7
C/G
B♭
F
Gm
D7♯9
Gm7
8va
loco
Gm6
8va
mf

C7
8va
loco
Gm7
B♭
F
Gm7
let ring
L
Am
f
P.M.
P.M.
P.M.
full
full
E7#9
P.M.
M
A7#9
P.M.
D5
P.M.
P.M.
P.M.
let ring
A5
C
G
A

E7♯9
A7♯9
D7
A5
P.M.
C
G
Am
C
G
Am
Harm.
C
N Free Time
band tacet
N.C.
15ma
loco
rit.
P.H.
Harm.
full
P.M.
P.M.

8va
loco
15ma
loco
P.H.
P.H.
pitch: G

8va
full
full
full
full
1/2
full

O Outro
Slow Blues Shuffle ♩. = 78
E7#9
8va
full
full
1/2
full

D
A
A/C#
D
D#°
loco
8va
1/2
full
full

Begin Fade
Free Time
Fade Out
A7#9
B♭maj9
A7#9
8va
loco
rit.
1/2
1/2
let ring

from *Deepest Purple - The Very Best of Deep Purple*

Smoke on the Water

Words and Music by Ritchie Blackmore, Ian Gillan,
Roger Glover, Jon Lord and Ian Paice

*Chord symbols reflect implied tonality.

Gtr. 1: w/ Riff B, 3 times, simile

To Coda
1.
2.
Gtr. 1: w/ Riff A 1 3/4 times
Gtr. 1: w/ Riff A1
Gtr. 1: w/ Riff A 1 3/4 times
Gtr. 1: w/ Riff A1
C5
Ab5
N.C.(G5)
N.C.(G5)
Smoke on the wa - ter.
Gtr. 2 (dist.)
Guitar Solo
G5
Gtr. 2
C5
G5
full
1/4
1/2
Gtr. 1
slight P.M.
slight P.M.
C5
1/2
slight P.M.

G5
full
w/bar
-2 1/2
slight P.M.
C5
G5
full
1/2
full
slight P.M.
C5
G5
8va
1/2
full
slight P.M.

C5
8va
full
full
full
full
full
F5
loco
full
1/2
1/4
1/2
grad. bend
Gtr. 1: w/ Riff A, 1 3/4 times
N.C.(G5)
Gtr. 2
full
3/4
1/2
1/4
D.S. al Coda
Gtr. 2 tacet
Gtr. 1: w/ Riff A1
full

Coda

Outro-Organ Solo
Gtr. 1: w/ Riff A, 4 times
N.C.(G5)
N.C.(G5)
Gtr. 1
16

Begin Fade

Fade Out

from *Deepest Purple–The Very Best of Deep Purple*

Space Truckin'

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

A5
D5
E5
- is. We're space truck-in' 'round the stars.
- tem. We're space truck-in' 'round the stars.
Come
let ring
Chorus
N.C.(A5)
on! Come on! Come on! Let's go space truck-in'. Come
Riff A
To Coda 1
To Coda 2
(E5)
(F5) (F#5) (G5)
on! Come on! Come on! Space truck-in'.
2. Re -
The
End Riff A
Bridge
Am
C5
D5
fel-low that we brought was mov - ing. but now we got a new ma - chine.

Am
Yeah, yeah, yeah, yeah. The freak said,
D5
Am
"Man, those cats can real - ly swing."
They got mu - sic in the sol - ar sys - tem.
C5
D5
Am
They rock a - round the Milk - y Way.
They dance a - round A - bor - e - al - is.
C5
D5
They're space truck - in' ev - 'ry day.

D.S. al Coda 1

E5
Come

Coda 1

Guitar Solo
N.C.(A5)
full
1/4
full
full
1/4

1/4
1/4
full

Drum Solo
Gtr. 1 tacet
16

Interlude
Gtr. 1
E5
Fmaj7(#11)
N.C

D.S. al Coda 2
Come
Coda 2
Outro
Gtr. 1: w/ Riff A, 2 times
N.C.(A5)
Yeah, yeah, yeah, space truck - in'. Yeah, yeah, yeah, space truck - in'.
(E5)
8va
Yeah, yeah, yeah, space truck - in'. Yeah, yeah, yeah,
(F5) (F#5) (G5)
(A5)
loco
yeah, yeah, yeah. Yeah, yeah, yeah, space truck - in'. Yeah, yeah,
(E5)
(F5) (F#5) (G5)
yeah.
Begin Fade
Gtr. 1
(A5)
(E5)
Fade Out

from *Deepest Purple–The Very Best of Deep Purple*

Stormbringer

Words and Music by Ritchie Blackmore and David Coverdale

Chorus
Em G C B
Gtr. 2: w/ Fill 1, 2nd time
Em D C B
Ride the rain - bow, rock the sky.
Gtr. 2
8va
f
full full full full full
Gtr. 1
Riff B
simile on repeat
w/ bar
1/4
Em G
Gtr. 2 tacet, 1st time
D A5 N.C.(B5)
Storm - bring - er com - in'.
Time to die.
8va
Fill 1
Gtr. 2
full full full full 1/2 1 1/2

We got to get run-nin'
Storm-bring-er com-in'.
End Riff B
To Coda
(E5) (D5)
(D5) (C5)
He's got noth-in' you need.
he's gon-na make you bleed.
1. Oh yeah.
2. Yeah.
* Gtrs. 1 & 2
* Gtr. 2 w/ phaser
Interlude
Gtr. 1: w/ Riff A, 2 times
Gtr. 2 tacet
D.S. al Coda
(E5)
yeah.
You know he's gon-na get you.
Coda
Gtr. 3 (dist.)
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
Em7
Bm7
Em7
Bm7
A G5
w/ slide
Guitar Solo
Gtr. 1: w/ Riff A, 4 times
Gtr. 2 tacet
N.C.(E5)

Gtr. 1: w/ Riff B, simile
Em
G
C
B
Gtr. 3
8va
Gtr. 4 (dist.)
f
Em
D
C
B
Oo.
8va
decresc.

Gtr. 3 tacet
Em
G
D
A5
Gtr. 4
full
N.C.(B5)
full
full
full
1/2
Interlude
Gtr. 1: w/ Riff A, 2 times
N.C.(E5)
Mm,
8va
Gtr. 4
loco
1/2
full
hold bend
full
steady gliss.
Gtr. 1
Gtr. 2
Gtrs. 2 & 4 tacet
oh, whoa. Yeah, yeah.
Verse
Gtr. 1: w/ Riff A, 4 times
N.C.(E5)
3. Com-in' out of no-where, drop-pin' like a rain. Storm-bring-er down from a thun-der a-gain.

Dark cloud gath - er - in', break in the day. No point run - nin',
mm. 'cause it's com-in' your way.
Outro
Gtr. 1: w/ Riff A, 4 times
N.C.(E5)
'Cause it's com-in' your way.
Gtr. 2
w/ wah-wah
'Cause it's com-in' your way.
1.
2.
sim.
Gtr. 2
full
1/2
Gtr. 1
fdbk.

from *Deepest Purple–The Very Best of Deep Purple*

Woman from Tokyo

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

Verse
*G
Fsus2/G
G5
Fsus2/G
1. Fly into the ris - in' sun.
Fac - es smil-in' ev - 'ry one.
let ring throughout
* Chord symbols reflect overall tonality.

G5
F6/G
G
N.C.
Yeah! She is a whole new tra - di - tion. Ow!
I feel it in my heart!

Chorus
Gtr. 1: w/ Rhy. Fig. 1, 1st time
Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas., 2nd & 3rd times
Gtr. 2: w/ Fill 3, 3rd time
N.C.
Esus4
E
Esus4
E
Esus4
E
Esus4
My wom - an from To - ky - o.
She makes me see.

Fill 3
Gtr. 2
full
1/2

To Coda 1
To Coda 2
Gtr. 2: w/ Fill 1, 1st time
Gtr. 2: w/ Fill 2, 2nd time
Gtr. 1: w/ Rhy. Fill 1, 2nd time
Gtr. 1: w/ Rhy. Fill 2, 3rd time
E Esus4 E Esus4 E Esus4 E Esus4 E
My woman from To - ky - o. She's so good to me.
Verse
G G7sus4 G5 Gsus4 G G7
2. Talk about her like a queen, danc - ing in a east - ern dream.
Gtr. 1
let ring throughout
8va
flutter bar
pitch: C
G5 Gsus4 G Gsus4 G N.C.
D.S. al Coda 1
Yeah, shemakesme feel like a riv - er, ow! That car - ries me a - way.
loco
Fill 1
Gtr. 2 (dist.)
mf
full
full
full full
Fill 2
Gtr. 2
full
full
1/2
1/2
full
full
full
Rhy. Fill 1
Gtr. 1
let ring
Rhy. Fill 2
Gtr. 1

Coda 1
A5
Gtr. 2 tacet
Gm7
When I'm at home an' I, I just don't be - long.
Gtr. 2
Gtr. 1
dim.
p
w/ bar
full
let ring throughout
Bridge
Gm6
G
So far a - way from the
gar - den we love.
F
G
She is what
moves in the soul of a dove.
F

G
F
Oo, oo. oo.
G
Soon I shall see just how black was my
F
G
night, when we're a - lone in her
T
F
G
cit - y of light. Oo.

C
C7
oo,
oo.
Interlude
G
Dsus4
G6
C
mp
G
C
Dsus4
G
Gtr. 1: w/ Rhy. Fig. 1, simile
8
Verse
G5
Fsus2/G
G5
Gsus4
3. Ris - in' from the ne - on gloom.
shin - in' like a
Gtr. 1
mf

G7
G5
G7sus4
crazy moon.
Yeah, she turns me on like a fire.
Ow!
8va
-1/2 -1/2
loco
w/ bar fdbk.
pitch: C
G
D.S. al Coda 2
I get high!
steady gliss.
Coda 2
B
A
E
Gtr. 2 tacet
Gtr. 2
full
1/2
Gtr. 1
* P.M.
* next 14 meas.

E
B
A
Guitar Solo
C
full
1/2
1 1/2
Chorus
Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas., 2 times, simile
Esus2
Esus4
My wom-an from To - ky - o.
She makes me see.
My wom-an from To - ky - o.
She's so good to me.
Outro-Chorus
Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas., 4 times, simile
Voc. Fig. 1
End Voc. Fig. 1
(My wom-an from To - ky - o.
My wom - an from To - ky - o.)
Bkgd. Voc.: w/ Voc. Fig. 1, till fade
Begin Fade
N.C.
Gtr. 1
P.M.
w/ bar
Fade Out

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

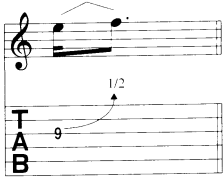
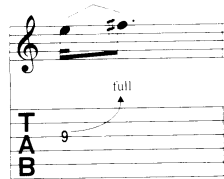
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

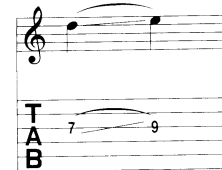
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

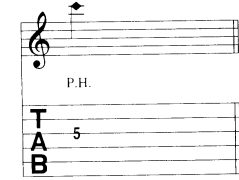
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

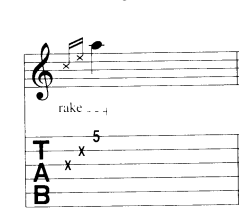
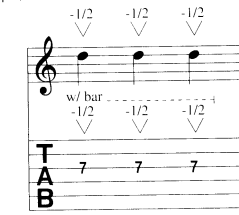
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

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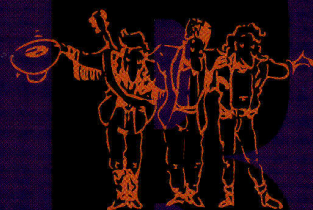
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